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WRMC presents: 91.1 FM

FMphasis

"Middlebury College's only music magazine"

Volume 1 • Issue 5 Wednesday, May 11, 1994

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Photo by Michael Halsband and Epic Records

Upcoming Releases

Sountracks highlight upcoming releases

Compiled by Chris Zegarelli

May 10
Sonic Youth *Experimental Jet Set...*
Great White *Sail Away*
Kenny Loggins *Return To The Pooh Corner*
soundtrack *Beverly Hills Cop III*
soundtrack *The Flintstones*
Indigo Girls *Swamp Ophelia*
Huey Lewis & The News *Four Chords & Several Years Ago*
soundtrack *When A Man Loves A Woman*

May 17
Violent Femmes *New Times*
soundtrack *Maverick*
Julio Iglesias *Crazy*
Erasure *I Say, I Say, I Say*

May 24
Jimmy Buffett *Fruitcakes*
soundtrack *Coach*
Toad The Wet Sprocket *Dulcinea*

May 31
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Alice Cooper *The Last Temptation Of A.C.*
soundtrack *City Slickers II*

June 7
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Barney *Barney's Favorites II*

June 14
Arrested Development *Zinggalamaduni*
Public Enemy (title unavailable)
Spin Doctors *Turn It Upside Down*

September
The Cult (title unavailable)
Red Hot Chili Peppers (title unavailable)

October
Van Halen The Club

Credit to dld@duts.ccc.amdahl.com & new-releases-request@cs.uwp.edu

Variety of concerts for all musical tastes

Compiled by Dan Greenwood

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12 The Authority, Belizbeha (M); Johnny Clyde Copeland, Roy County Trio (T)
13 Leftover Salmon (M); Thrillcat, Rina Bijou (T); Robert Hoyt (WW); Tony Bird, Monika Baege (BC)
14 Chin Ho!, Thanks to Gravity (M); Thrillcat (WW); David Surette (BC)
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18 Jah Levi & the Higher Reasoning (T)
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21 Big Joe Burrell & the Unknown Blues Band (M)
24 Uncle Juice (T)
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27 Swinging Steaks (M)
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Coming in June:
Ronnie Earl; King Missile, the Mieces; Chubby Carrier; Dread Zeppelin; Adrian Belew; Burlington Jazz Festival.

Guide:
M= Metronome, Burlington; 865-4563
T= Toast, Burlington; 660-2088
BC= Burlington Coffeehouse, Noonie's Deli; 658-3354
WW= Wild Woods Music Coop, Rutland; 247-3861.

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Exclusive Interview

Indigo Girls preview upcoming album

By Chris Zegarelli

Emily Saliers and Amy Ray began playing music together when they were both attending Shamrock High School and Emory University in Georgia. They started their musical careers as a cover band playing songs by their favorite artists, including Neil Young and James Taylor.

Under the name Saliers and Ray, they played at open-mike night at a Buckhead bar called Good Ol' Days. They released their first album independently around 1987 entitled *Strange Fire*. The album was received well, and shortly after, the Indigo Girls acquired a large and devoted fan base. They were signed by Epic records soon after and recorded their self-titled album which was released in 1989.

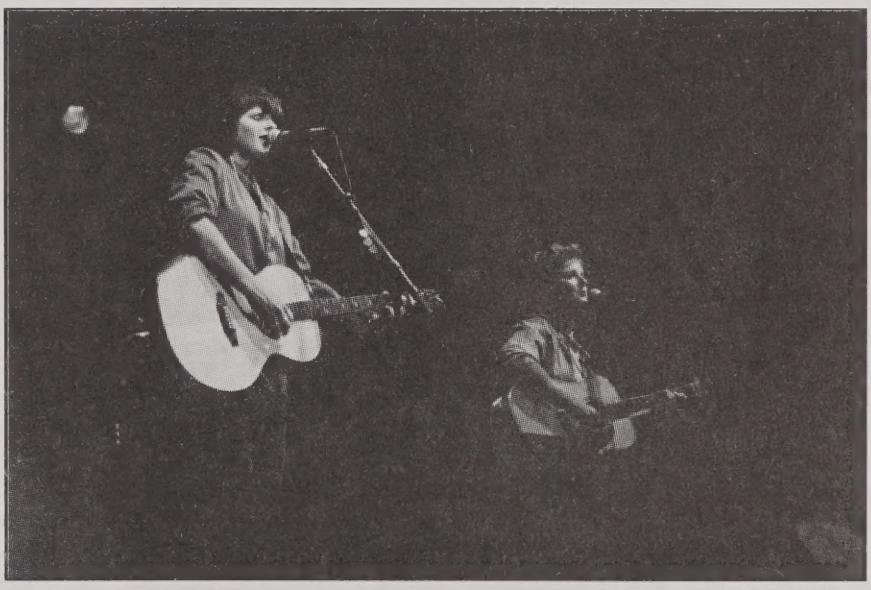

Photo by Chris Zegarelli

Michael Stipe helped out on that release, singing background vocals on "Kid Fears" and inspiring both Ray and Saliers to persevere.

They were nominated for the Grammy Award for best new artist for their break-through song "Closer to Fine," but lost the award to Milli Vinilli. They have come far since then, releasing *Indigo Girls: Live at the Uptown Lounge , Back on the Bus, Y'all, Nomads, Indians and Saints*, and *Rites of Passage*. On May 10th, *Swamp Ophelia*, the Indigo Girls' latest release, was due to arrive in stores.

The Indigo Girls recently completed an experimental mini-tour through four colleges: RIT, the University of New Hampshire (UNH), Amherst, and Union.

They had to learn how to play their new songs together in front of an audience, and also to relearn older material. After all, they haven't been on tour in over a year.

The concerts went over very well, and I was lucky enough to interview the Indigo Girls after their concert at UNH. Both Saliers and Ray were very friendly and always employed their witty senses of humor.

The following is an excerpt from that interview:

FMphasis: You recorded this latest release in Nashville, at the Woodlands studio. I did a little research and found out that Liberache recorded there, Barbara Mandrell recorded all of her stuff there, and Vince Gill and Patty Loveless did as well.

I don't think of you guys in that same group, so tell me what it was like to record at the Woodlands studio, or in Nashville in general.

Emily Saliers: We picked Nashville, to be honest, because the studios are cheaper there. We wanted to cut down our budget. We spent too much money at Woodstock. Nashville is fairly close to Atlanta. They just searched out studios 'till they found Woodland. I loved it there. It's not portentous, its not slick, the studio just had a very good vibe.

F: How did you feel about recording in Nashville? Are you at all influenced by country music?

S: I love country music. I don't know if I am influenced by it, but I definitely love it.

Amy Ray: I would say you are. [Laughter] Over the last three years, I would say that you have been. [turns to me] She used to write songs that were much more jazzy. I think her country influence has taken some of that away and replaced it with more melody type sounds, like the way that she writes the hook.

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Exclusive Interview

Indigo Girls find source of inspiration

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[turns to Emily] You didn't use to do that as much.

F: Is there anything on Swamp Ophelia that you consider a direct tie in to that influence?

R: No, probably not. Well, "Language or the Kiss," maybe.

S: As a country influence? [turns to Amy]

R: To me, yea.

S: Really? Wow.

R: It's that new country sound. Its like a country folk sound. Narrative, you know, real acoustic. I guess because country music seems more folky now than it used to be. I mean, a Mary Chapin Carpenter type thing, not like Hank Williams.

F: The press release photos of you two show you jumping on an acoustic guitar. You also play the electric guitar on "Touch me, Fall." I was wondering if that was an intentional change of the image that you guys had.

R: No. You know, we didn't even think about it. [Laughter]

S: There was just an old guitar there at the photo shoot.

R: It might have been a change of image that our publicist thought of. [Laughter] It was just there, and we decided to make it one of the pictures, of us jumping on the guitar. Those pictures just turned out better than some of the other ones. It is not a change of image. We are presenting ourselves the way we always have.

F: What is the influence and meaning behind the song, "Touch me, Fall?"

R: It is very abstract. I don't think it is easy to understand the meaning of it because I don't really either. I just kind of let it all come out. It is sort of about decomposition in general. Decomposition of love, life and fame. Everything. It is the beauty of decomposition and I am tying it into the fall, meaning the season.

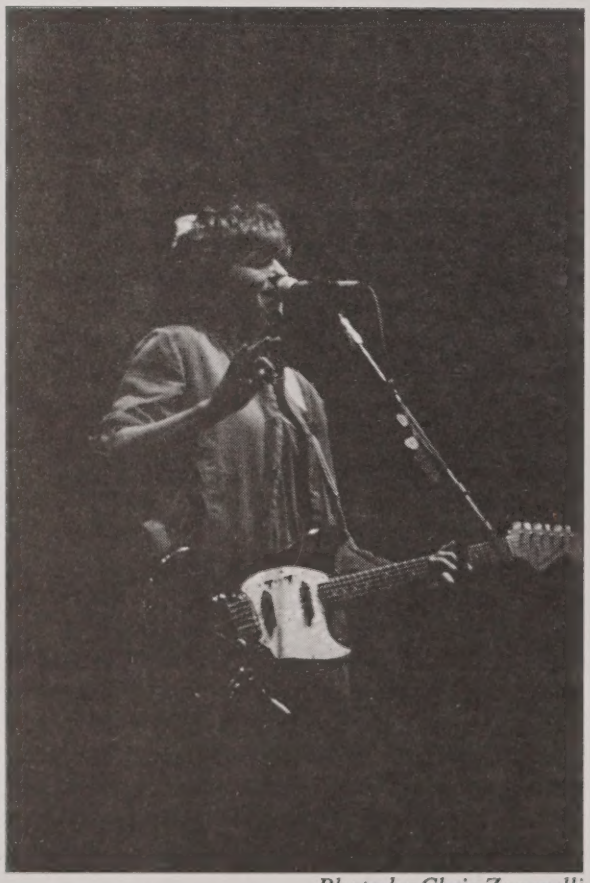

Photo by Chris Zegarelli

F: Do you ever feel pressure when you are writing your music about what your listening audience will think when they hear it?

S: I don't think that while I am writing. I might think of it afterwards. I wonder what people will think of the songs, if they'll like them. Obviously, you want people to like your songs. I don't think while I am writing, well, I better change this. Or, if I say this, I might get this reaction. That never occurs to me.

F: Do you feel any kind of pressure to have a message in every one of your songs, or can you write just for fun?

R: I never write for fun. I hate to say it. I write because it is something I have to get out of my system. It's tortuous almost. I am driven to do it. I write for work. I don't write because we have an album coming out. I write because I am compelled to do it. My idea of fun is when we get together and arrange the songs. You can play around as much as you want. You can learn how to sing harmonies better. Its challenging and it is fun. When you are writing the songs, though, its painful.

F: Do write alone, or do you write separately?

E: Separately.

F: Why separately?

R: Different styles.

S: Yeah, totally different styles, different influences, different ways of expressing ourselves. We arrange the songs together, though.

F: You said that arranging was fun, but do you ever have any disagreements on how the song will sound in the end?

S: Well, if one suggests an idea and the other one doesn't particularly like it, we might say that we didn't really have that in mind for this, or whatever, but it is

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Exclusive Interview

Indigo Girls reveal future plans

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no big deal. Actually, arranging comes pretty easy to us.

R: Yeah, it takes a long time but we each get final say in each of our own songs. It's pretty clear.

F: What kind of music do you listen to now? What are your influences on your most recent album, Swamp Ophelia*?*

R: Well, for me, while we were making it I was listening to a lot of the Beatles, the Beach Boys and the Clash. Those were the things in my CD player, but I wasn't listening to that much music. I don't tend to listen to that much music when we are making records. [turns to Emily] What were you listening to, Emily?

S: Jane Siberry. I played her CD every day. And then we got a copy of Ferron's new CD. She's Canadian. She's great. I listened to her CD a lot.

R: Yeah, she is great.

S: A lot of Queen Latifah. I am really into Queen Latifa. I love her strength. I think she's a beautiful role model and she is so soulful.

F: Tonight you guys did a beautiful version of Paul Simon's "American Tune." I also heard you do "Daddy's all Gone" by James Taylor. How do you choose the songs you will cover? I was also wondering about the history of the song "Love of the Common People."

R: Well, we choose covers that are either obscure or ones that we think that we can do differently from the way someone did it originally. It is also usually people that we like a lot. That is a great James Taylor song.

S: We picked "Down by the River," by Neil Young and "Tangled Up In Blue," by Bob Dylon. We absolutely love those songs. It is so fun to sing a song that you love.

R: "Love of the Common People..."

S: I knew that song from years and years and years ago.

Photo by Chris Zegarelli

R: A nun taught you that, or something. [laughter]

S: And then Paul Young recorded it when we were in college. That is the version we learned. We used to look for songs to cover.

R: Because we were a cover band at one time.

F: Do you have any personal favorites out of the songs that you have written, or songs that you love to perform live?

S: There are songs now that we dread to perform live. [Laughter]

R: There are a lot of those. Our favorites change all the time. I really like to play the new stuff now.

F: Was that a weird feeling for you to know that the songs you performed tonight were previously heard by none of the members of the listening audience? [at the time of the concert, the new album had not been released]

R: It is a weird feeling if it doesn't go over too well, but tonight everyone was so supportive that it didn't feel funny.

S: It is definitely not the same as when people really know it and are singing it. It is a different vibe, but tonight it was such a great crowd. You could tell that they were really listening and trying to take it in. There is a lot of stuff to take in on this new album, too. I don't think that all the stuff is immediately accessible.

F: What do you think of the fact that there is an Indigo Girls mailing list on the internet, on the computer. They talk a lot about your music and live performances, and I was wondering about how that makes you feel.

R: Well, there are positive parts about that. A lot of that internet stuff has helped a lot of

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Exclusive Interview

Indigo Girls give plan for future tours

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musicians that I know as far as publishing tour schedules. The only negative ramification I see is when people start talking about your personal life. Where they last saw you...

F: They try to steer away from that.

R: ...well, I know they don't. I have seen a lot of print-outs. [laughter] So I can tell you that they definitely don't steer away from it.

S: Is that the stuff we used to read on the bus? Horrible stuff...

R: There are certain people that don't steer away from it. And they infiltrate the whole system. And then there are people who are responsible. And it is hard to keep the whole system responsible because people will be people, so I think you have to take the good with the bad. The bad with the good. [laughter] You know? I appreciate the support it gives us, but...

F: There is a fine line that can't be crossed?

R: ...well, it is not necessary to try and guess where somebody lives. Or guess where you saw somebody the other night. It's just like, get a life. But the support of the music itself, I think that is a brilliant idea.

To support musicians through the whole computer system I think is great. And it works. It has helped a lot of my friends. They talk a lot about other artists who have relations to you or other groups that they have listened to, who are the same genre as you. And it seems that it helps those artists who are trying to make it. Like Kristen Hall.

F: How did you guys get involved in the New Mongrels?

R: Well, the guy who wrote all the songs for that is a friend of ours from Emory; he is an actor now. He moved from Atlanta to Seattle to LA. He had an ongoing group called the New Mongrels. He always talked about one day getting together and making a CD, and so he decided to do it and I decided to put it out on Daemon and we are now a part of it. It is a group of a bunch of different musicians. Us, Gerard McHugh, Michael Lorant... Michelle Malone is a part of that as well?

"...well, it is not necessary to try and guess where somebody lives. Or guess where you saw somebody the other night. It's just like, get a life. But the support of the music itself, I think it is a brilliant idea."

S: ...Michelle Malone, Different members from Big Fish Ensemble, a drummer from a band called Celibate Twist, from Seattle. Half of it was made in Seattle and half was made in Atlanta.

F: Was it hard for you guys to play in a larger group?

R: We didn't record anything live. All the songs were done in pieces. Everyone just came by and did their piece. We sung to the tape, so it wasn't hard at all. It was really easy.

F: Have you worked with Michael Stipe since he sung with you on the song "Kid Fears?"

R: No. We never see him. They [REM] are everywhere. We never see him. [laughter] We met them in the beginning and did an acoustic trio thing together at the Athens Music festival. We started writing a song together, and then he helped us.

He didn't get us a record deal, but he inspired us and gave us encouraging language and the people around him encouraging language. I think he lent more validity to the situation for us.

S: We opened up for them on their tour and that was a huge kick start.

R: There was a lot of people there. That was very nice of them.

F: What's next for you guys?

S: We are doing these four college shows, and then we are going to Europe in May. We are doing Earth Day in Atlanta, at the Earth Jam. Mary-Chapin Carpenter will be there as well along with Nanci Griffith and Jackson Brown. And then we will start touring the states in June. And then at the end of the year we will do a rock-n-roll club tour and some theaters. Then we will do a benefit tour to help support Native Americans.

R: Yeah, in '95.

F: Are you guys going to do a version of the $10 tour?

R: Yeah

S: Cheaper, though.

R: We are going to do the $7.50 tour. [laughter]

F: Which cities is that tour going to be passing through?

R: We don't know yet. We don't know if we are going to do east coast or west yet.

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World Headlines

Music news from around the world

Cobain saga continues

FMphasis presents the continuing saga of Kurt Cobain; the man, his music, his life and his death. Primarily, his funeral. Two days after Cobain's body had been discovered (he'd actually died 3 days earlier), approximately 5,000 fans gathered in the park near the Space Needle in Seattle to mourn him.

His wife, Courtney Love, wandered among the mourners, holding Cobain's suicide note and giving away personal items of Cobain's, like clothing.

The note was written to his wife and daughter, but contained several passages directed to his fans.

"I haven't felt the excitement of listening to as well as creating music along with really writing something for too many years now," Cobain wrote. "I've tried everything within my power to appreciate [the roar of the crowd], and I do. But it's not enough. I appreciate the fact that I and we have affected and entertained a lot of people...

"On our last three tours, I've had a much better appreciation of all the people I've known personally and as fans of our music... I love and feel for people too much, I guess.

"Thank you all from the pit of my burning, nauseous stomach for your letters and concern during the last years. I'm too much of an erratic, moody person, and I don't have the passion anymore, so remember it's better to burn out than to fade away."

Hendrix family values

When Jimi Hendrix died in 1970 from a sleeping-pill overdose, he left behind an estate worth at least $30 million (although it's probably worth considerably much more than that) and a one year old son that he had never seen.

Jimi Hendrix, Jr. was born James Henrik Daniel Sundquist in Stockholm, Sweden in October 1969.

Hendrix apparently dedicated a few performances to Eva, Jr's mother, but never met the boy.

When he died, courts recognized only Al Hendrix, Jimi's father, as a legal heir, and he was given the entire estate. Now Jr is suing for it in a lawsuit filed in March in California.

He contends that Al and various lawyers refused to see him as the only rightful heir to Hendrix's estate. Jr. was declared in 1975 to be Hendrix's son, although no blood test was done.

Now, to prove paternity without a doubt a DNA test could be done, but that would require exhuming Hendrix's body.

No plans for that have as yet been made. To make matters even more complicated, Al is suing some of the companies that handle the Hendrix estate.

He has been saying that he has been swindled out of some the yearly stipend that he was promised after signing away some of the rights to the music.

Interestingly enough, Grandad and Junior and suing some of the same defendants.

Pearl Jam aids desperate fans

In late March, almost 2,000 people sans tickets tried to force their way into a sold-out Pearl Jam concert in Miami.

On April 3, the band decided to open a concert to anyone who wanted to listen, and at 9:15 EST beamed an Atlanta concert via satellite.

Any radio station who wanted to air it could, and thousands took advantage of the opportunity, reaching a potential audience of 750 million people worldwide.

It ended four hours later after band frontman Eddie Vedder held an impromptu record-listening session.

And...

Last February, the gala charity benefit *Jackson Family Honors* aired on NBC. Since then, it has been the focus of controversy. The workers claim they are still owed upwards of $2 million for their time and effort.

The show reportedly grossed $4.5 million, but only $100,000 had found its way to charitable causes.

The *Los Angeles Times* reported that the event ended up $1.7 in the red and that TicketMaster is withholding another $900,000 is profits because so many people asked for refunds. A representative from Jackson Communications Inc. said that JCI was planning to sue the Times for libel.

Compiled by Jennifer Varney

Source: *Rolling Stone Magazine* (Issue 682)

WRMC News

Ode to a Radio Station

By Gene Swift

O station, our station, the discs have been spun
But the school-year is over, the school-year is done
And now, we must leave you, our radio friend
Although we know May marketh not the end.

You took a small rest, but several months long
To sing out, reborn – your voice, clear and strong.
As Spring brought new life to the snow-frozen ground
You warmed us, as well, with your alternative sound.

A huge hundred watts of FM listening joy
More than some "club," or rich college kids' toy:
A beacon of power, from upstairs Proctor hall,
Your voice reached to Twlight! We heeded your call.

You woke us each dawn with new morning shows,
Sundays had jazz, ecclectic Colpitts' "Need to Know."
Neall Currie had "Sports Talk"; though we all wondered why
"It's those damn free agents," he'd yell, then on-air he'd cry.

The graveyards were full, with but the occasional Dead
And "Knowledge is Good" played games for the head.
"A Night at the Opera" ruled Saturday nights
When the campus went dark, you kept on your lights.

WRMC, you ne'er let us down
From this college campus, to small Vermont town
To lonely Route 30, or Route 7 North
Your driving rock-ryhthms propelled us forth.

The nice thing about your still-small voice
Is that while 91.1 is a college radio choice,
It's only when close to this place we call home
To use as a landmark, when away we do roam.

As I head home this year, after doffing cap and gown
And gas up my car, and leave this college town
I will not have you with me, on my car's stereo
But your voice will stay with me, wherever I go.

And one final note, if you excuse the pun
In light of my four years of WRMC fun.
O station, you live on – call it fate, call it luck,
But DJs, remember: "thieves really suck!"

(Special Thanks to WRMC)

Indigo Girls look to future

(continued from page 6)

F: East please? [laughter]

R: Maybe we will try to split it up and do half on one coast and half on the other. It will just be me and Emily.

F: Are you going to be playing with a larger band?

R: We will do theaters and probably colleges later in the year with the band....With some band.

S: It will be fun, though.

F: Do you find it to be a hard life? Being on the road and all?

R: No. I mean the invasion of privacy. Obviously, that issue keeps coming up. That is the only negative part about it. And that is a pretty minimal thing to handle, when you get to travel all over.

S: It is a great life, I mean it gets tiring at the end of touring season. And you are away from home so much and your personal life suffers. But, there are many blessings.

R: And no complaints.

F: That's nice to hear.

R: Ask us in three months. [laughter]

To all our readers:

Have a wonderful summer vacation! See you in the fall!

FMphasis c/o Drawer 29
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c/o WRMC FM